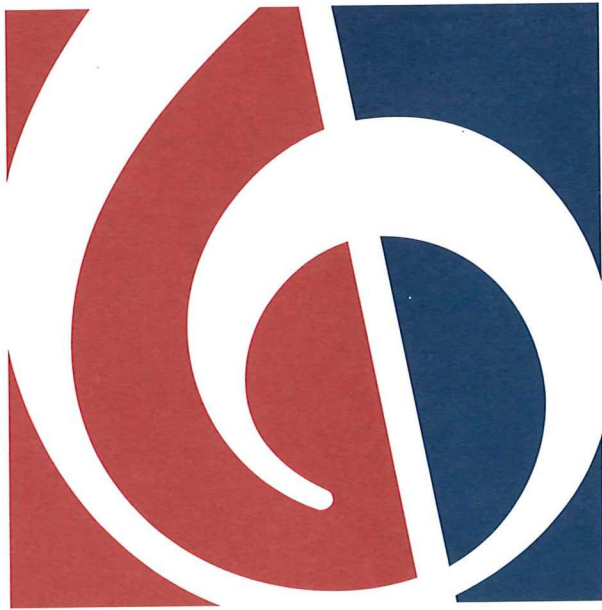


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2004-2005

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Friday, October 15, 2004
8 pm, MacMillan Theatre

University of Toronto
Faculty of Music
presents

UNIVERSITY OF TORONTO SYMPHONY ORCHESTRA

Raffi Armenian, conductor

PROGRAM

Capriccio Italien, Op. 45

Piotr Ilich Tchaikovsky
(1840-1893)

Cello Concerto in A minor, Op. 129

Robert Schumann
(1810-1856)

Nicht zu schnell
Langsam
Sehr lebhaft

Benedicte de Larouziere, cello

INTERMISSION

Symphony No. 7 in D minor, Op. 70

Antonin Dvorak
(1841-1904)

Allegro maestro
Poco adagio
Scherzo: Vivace
Allegro

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Program Notes

Capriccio Italien Op. 45

PIOTR ILICH TCHAIKOVSKY

Born in Kamsko-Votkins, Russia, 1840

Died in St. Petersburg, 1893

The late 1870s were a turbulent time for Piotr Ilich Tchaikovsky. On the one hand, he gained the support of Nadia von Meck, the wealthy Moscow patroness who began, in 1876, to generously augment his income with an ongoing stipend. But, on the other hand, his 1877 marriage to his student Antonina Milyukova (an effort on his part to “cure” his homosexuality) proved a disaster. The distraught composer attempted suicide by throwing himself into the icy Moskva River, but after brief convalescence he recovered his health.

Following the collapse of his marriage, Tchaikovsky traveled extensively throughout Europe. He visited Germany, Switzerland and France, but was especially fond of Italy. During an 1880 sojourn in Rome, he was inspired to write his *Capriccio Italien*, based on the various kinds of music he heard in the city. The piece begins with the regimental bugle call of the Royal Italian Cuirassiers, which Tchaikovsky could hear from his hotel room every morning. Also present are references to Italian popular songs and folk musics, and towards the work’s conclusion, the composer introduces a wild Italian dance – the tarantella.

Tchaikovsky completed the orchestration of his *Capriccio Italien* upon his return to Russia. In a letter he wrote: “I have just finished the orchestration of the Italian Fantasia, I do not know what artistic value it is going to have, but I am already convinced that it will sound good. I am sure the tone colours are both effective and sparkling.” While this caprice on Italian themes was coolly received at its premiere in St. Petersburg, Tchaikovsky was

encouraged by the enthusiastic response at its first performance in Moscow. It remains one of his most popular works.

Concerto for Violoncello in A Minor Op. 129

ROBERT SCHUMANN

Born in Zwickau, 1810

Died in Eendenich, 1856

Robert Schumann and his wife, Clara, moved from Leipzig to Dresden in 1845, hoping that a change in location would provide some relief from Schumann’s bouts of dizziness, insomnia and depression. While his physical and mental health remained problems, he found he was able to work productively in the relatively quiet and uneventful city. In 1849, however, the tranquility of Dresden was shattered by an armed insurrection; and while Schumann was not directly involved in the failed uprising (as Richard Wagner was), his known sympathies for the revolt made his continued presence in the city politically risky. Thus, in 1850 he moved to Düsseldorf, to accept the position of the city’s music director. And later that year, in a burst of inspiration, he composed this *Concerto for Violoncello in A Minor* in just over two weeks.

This concerto is a synthesis of concerto and symphonic form, with thematic material shared across all three interconnected movements. After the briefest of introductions, the cello enters with expansive phrases that encompass the full range of the instrument. The first movement is restless and turbulent, full of virtuosic bravura passages and huge leaps for the cello. Following a deft transition, the piece is suddenly transformed: lyricism and repose characterize the second movement, with the orchestra assuming a more traditional, supportive role. A short cello solo leads directly to the third

movement, and a return to the unsettled quality of the opening movement. In this rondo finale, the orchestra again becomes an equal partner, before a dramatic cadenza suddenly interrupts the movement's relentless drive forwards. A short coda in A major concludes the work.

If this concerto was composed quickly, publishing the work proved a different matter. "The concerto for violoncello is now ready for publication," wrote Robert Schumann to the Leipzig publisher Friedrich Hofmeister on November 1, 1852. "I feel that you will not be disappointed by the sales precisely because there are so few works for this lovely instrument." When Hofmeister turned the work down, Schumann tried two other publishers, without success, finally striking a deal with Breitkopf and Härtel to bring out an edition for cello and piano. Tragically, as Schumann was studying the page-proofs for this edition, in February 1852, he suffered a severe attack of auditory hallucinations. Undaunted, he worked on – but just six days after completing the proofreading, he made the suicide attempt that led to his institutionalization in an asylum near Bonn.

The cello-piano edition was therefore the last composition by Schumann published under his supervision. The work was not premiered until 1860 – four years after the composer's death – and full score was not published until 1883.

Symphony No. 7 in D Minor Op. 70

ANTONÍN DVORÁK

Born in Nelahozeves (Mühlhausen),

Bohemia, 1841

Died in Prague, 1904

In 1884 the Royal Philharmonic Society invited the celebrated Czech composer Antonín Dvorák to London to conduct

concerts of his own music. Arriving in the metropolis on March of that year, Dvorák was, to say the least, impressed – with the city itself, with Albert Hall where he led a choir of more than 800 voices in his *Stabat Mater*, and with the many banquets and receptions held in his honour. So when, following his return to Prague, he was asked by the Philharmonic Society to write a new symphony for the orchestra, he readily undertook the commission, and applied himself single-mindedly to his task. "I am occupied at present with my new symphony," he wrote to a friend, "and where ever I go I think of nothing but my new work, which must be capable of stirring the world – and may God grant that it will!"

Also in 1884, Dvorák heard Brahms' *Symphony No. 3* in Berlin, and this work by his mentor seems to have a profound impact on Dvorák. An intense and dramatic work, Dvorák's *Symphony No. 7* displays a respect for classical form and proportion, while making full use of Romantic instrumental, harmonic and expressive resources. The sombre opening theme of the first movement begins in the lower strings, to eventually culminate in a full orchestral *tutti* – to be followed by a lilting, major-keyed Brahmsian theme. The second movement begins with a charming chorale in the winds. It is an introspective piece, although marked with moments of exuberance. The third movement begins *sotto voce*, but soon builds to a series of thundering climaxes, while always retaining its dance-like character. Here, Dvorák skillfully combines two melodies, one in 6/8 time, the other in 3/2. The fourth movement returns to the dark solemnity of the opening movement, but eventually finds its way to a hard-won triumphal conclusion in D major.

Dvorák's *Symphony No. 7* was premiered by the Royal Philharmonic Society in

1885, with the composer conducting. As such, it was the first in a series of Dvorák works commissioned by English musical institutions: other such works included *The*

Spectre's Bride, *St. Ludmilla* and his *Requiem Mass*. In 1891 he was awarded an honorary doctorate from Cambridge University. Copyright 2004 Colin Eatock

Biographies

Raffi Armenian was trained in the European tradition. In Vienna he studied piano, conducting, voice and composition with Bruno Seidlhofer, Hans Swarowsky, Ferdinand Grossmann and Alfred Uhl respectively.

Well represented on television and recordings, Maestro Armenian has conducted a television version of Menotti's *The Medium* which was nominated for an Emmy Award that season. He received a Juno nomination for a recording of Ravel and Schoenberg with one of Canada's great singers, Maureen Forrester, and the Canadian Chamber Ensemble, which he founded. In 1988, The CCE was awarded the Grand Prix du Disque from the Canadian Music Council for its *Serenades* album, which was subsequently nominated for a Juno Award. Repertoire from the Ensemble's Music from Berlin in the 1920s was selected by Woody Allen to underscore his film *Shadows and Fog*. Among his recordings on CBC records include *Joyous Light*, a highly acclaimed recording of Armenian sacred songs with soprano Isabel Bayrakdarian and the Elmer Iseler Singers, and *Chants d'Auvergne*, featuring Karina Gauvin and the Canadian Chamber Ensemble in songs by Canteloube, which was nominated for a Juno Award in 2004.

Sought after as a guest conductor, Mr. Armenian has led the Belgian Radio Orchestra, Enescu Philharmonic of Bucharest at the Ravenna International Music Festival, Montreal Symphony, Winnipeg Symphony, Manitoba Chamber Orchestra, l'Orchestre symphonique de Québec, Edmonton Symphony, Hamilton

Philharmonic and Violon du Roy. In 2000, Mr. Armenian conducted members of the Canadian Opera Company Orchestra in a series of performances featuring soprano Edith Wiens in chamber versions of Mahler's *Des Knaben Wunderhorn* and Symphony No. 4 to great acclaim.

Maestro Armenian held the position of Music Director of the Kitchener-Waterloo Symphony for 22 years and worked with such illustrious companies as the Canadian Opera Company, Michigan Opera Theater, l'Opéra de Montréal, Opera Columbus, Fresno International Grand Opera and for the famed Indiana University School of Music. Kitchener-Waterloo's acoustically superb "Centre in the Square" has a main theatre named Raffi Armenian Theatre. The design was strongly influenced by Maestro Armenian.

The Armenian legacy is secured by his highly acclaimed performance of Wagner's Parsifal in which tenor Jon Vickers made his final appearance in 1989. He conducted *La Belle Hélène* at l'Opéra de Québec and Mozart's *Così fan tutte* with Opera Hamilton. Mr. Armenian is a recipient of the Order of Canada, Honorary Doctorates from Wilfrid Laurier University and the University of Waterloo, and the Golden Jubilee Medal of Her Majesty Queen Elizabeth II.

Director of Orchestral Studies at the University of Toronto since 1999, Mr. Armenian directs the University of Toronto Symphony Orchestra in standard and contemporary symphonic repertoire. Under Mr. Armenian's direction, the orchestra

performed the world premiere of R. Murray Schafer's *Shadowman* with renowned percussion ensemble Nexus in 2001. The orchestra has made two successful tours to Montreal in joint performances with the Montreal Conservatory of Music Symphony Orchestra.

Born in 1979, **Benedicte de Larouziere** holds several diplomas, first prizes and gold medals in cello and chamber music from various conservatories in her native France, including the Conservatoires Nationaux de Regions in Clermont-Ferrand, Rueil-Malmaison, and Boulogne-Billancourt. Her principal teachers have included Xavier Gagnepain, Jean-Marie Trotereau, Ortence Cartier-Bresson, Michel Strauss and Shauna Rolston. As a prize winner of France's National Competitions, Benedicte has performed solo and chamber music recitals, often with her violinist sister, in such venues as

the Marcel Landovsky Hall, Les Heures du Colombier, Les concerts du Breuil and the Auditorium Emmanuel Chabrier.

Benedicte has performed with the Orchestre Poitou-Charentes, Orchestre Pas de Loup, Orchestre Antonio Vivaldi and the Orchestre du Conservatoire Superieur de Paris CNR. In 2003-2004, she participated in the Banff Festival and later joined the studio of Shauna Rolston at the University of Toronto, where she earned an Advanced Certificate in Performance. While at U of T, she won the annual Concerto Competition which culminates in this evening's performance of the Schumann Concerto with the University of Toronto Symphony Orchestra.

Benedicte is currently pursuing a diploma in pedagogy in France, and continues to give frequent concerts in her native country.



*Upcoming concert featuring
the University of Toronto Symphony Orchestra*

Wednesday, December 8, 2004

8 pm. MacMillan Theatre. \$17, \$9 senior/student

SCHUBERT: Rosamunde Overture

BRAHMS: Concerto for Cello, Violin and Orchestra

(Scott St. John, violin; Shauna Rolston, cello)

BEETHOVEN: Symphony No. 3 "Eroica"

UNIVERSITY OF TORONTO SYMPHONY ORCHESTRA

Raffi Armenian, conductor

Violin I

Liana Berube
Tanya Charles
Jennifer Duke
Daniel Harley
Min-Jeong Koh,
concertmaster
So Yeon Jenny Kwon
Sharon Lee
Elizabeth Loewen
Jane Levitt
Kenin McKay
Sarah Nematallah
Livia Papadimitri
Sho Tanaka
Natalie Wong

Violin II

Patricia Ahn, *principal*
Janis Bales
Maia Broido
Sarah Davidson-Gurney
Mohamed-Aly Farag
Eun A Jo
Mark Johnston
Aleksandra Labinska
Michelle Lee
Aviva Lufer
Raymond Mak
Markus Medri
Hannah Min
Sandra Wu

Viola

William Best
Mohsin Bhujwalla
Gene Chen
Han Na Kim
Stephanie Mark
John Ng
Conrad Rygier
Jennifer Spleit
Marcin Swoboda,
principal

Cello

Amber Walton-Amar
Claire Burrows
Steven Chen
Matt Dvorak
Lisa Garner
Cydney Grogan
Hannah Kim
John Koo
June Lin
Mahsa Maddahian
Oleksa Mycyk
Veronica Nettles
Gloria Park
Seung Young Song,
principal
Sarah Steeves
Marie-Christine Pelchat-
St. Jacques

Double Bass

Mark Bovine
Deirdre Bryant
Mandi Bryd
Jonathan Cegys,
principal
Charlie Hiebert
Callum Jennings
Stephen Kreuger

Flute

Esther Choi
Laura Chambers
Amy Lin
Kaili Maimets

Oboe

Tyler Dunham
Kristina Gill
Tamsin Johnston

Clarinet

Cecilia Kang
Julianne Scott
Robert Spady

Bassoon

Larkin Hinder
Krista Wodelet

Horn

Kellen Campbell
David Hon (assistant)
Anna Smith
Jannette Struthers
Carl Wells

Trumpet

Michael Barth
Stephanie Crabb
James Langridge
Lynn Peterson

Trombone

Sean DeGroote
Adam More, *bass*
Mike Tutton

Tuba

Rob Teehan

Percussion

Joel Cormier
Andrew Dunsmore
J.S. Lacombe
Antti Ohenoja
Steve Sajkowski

Harp

Pearl Schachter

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University of Toronto
Symphony Orchestra

October 14, 2004
Wind Ensemble

October 16, 2004
Discotheque Day

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